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played a part in the development of Italian art. The resemblances between the garlands of the Arretine bowls and those used by Ghirlandajo and the della Robbias are certainly striking, and closer study would probably reveal many analogies that do not appear at first sight. If such a connection could be proved the Arretine pottery would gain a new importance as one of the channels by which the inheritance of antiquity was handed down to modern times." One might go still further and argue, from the interest shown in the Boston collection by "sculptors and artists and other connoisseurs," that this influence is to a certain degree active even at the present day.

The collection contains one hundred and forty-three pieces; of these less than a third are vases and fragments of vases, while the major portion consists of examples of the moulds from which the vases were mechanically reproduced. The latter is the more interesting class, since the art of the process was almost entirely in the modelling of the stamps and impressing them in the soft clay of the mould, and plaster casts taken from these give a better idea of the delicacy of the designs than do the vases themselves.

Professor Chase is one of the foremost authorities on this class of pottery, and author of the admirable catalogue of the Loeb Collection, which was for some years exhibited in the Fogg Museum at Cambridge. It is therefore a matter for congratulation that he consented to make the catalogue of the Museum collection which has just been published. The volume is similar in plan to the earlier work. In an introduction of twenty-six pages, from which the above quotations are taken, the whole subject of Arretine pottery is exhaustively discussed. Eighty-five pages are devoted to a description of all the pieces, and more than half of them are illustrated on thirty half-tone plates.

The Museum is also deeply indebted to Mr. James Loeb for the generous gift which has made it possible to print the volume at the present time. It is but one more example of the devoted interest in the remains of antiquity and their lesson for our age on the part of this scholar and patron of scholarship.

L. D. C.



Arretine Vase

Vintage Scene

The Library of the Museum

AN important and interesting publication was acquired for the Library at the Allied Bazaar, to which it had been donated by an American diplomat formerly stationed in Japan. When the allied armies entered Peking in 1901, at the time of the Boxer rising, the Imperial University of Tokyo sent a commission to study and photograph the so-called "Forbidden City." In 1906 these photographs were published by the Imperial Museum in a series of 172 plates, with explanatory notes in Japanese, Chinese, and English; while the University issued a study entitled "Decoration of the Palace Buildings in Peking," with 80 plates, many of them in color. These photographs were most intelligently taken, and with the companion volume form an invaluable record of these important monuments of Chinese architecture, which in the few years since have already suffered much from neglect. The Library was fortunate to obtain these volumes through the interest and assistance of Mr. Hervey E. Wetzel and Dr. Denman W. Ross.

Other recent additions include a complete set of the *Numismatic Chronicle*, from 1839 to date, and the four annual volumes so far published by the Walpole Society for Promoting the Study and Appreciation of British Art. A mimeographed list of the accessions is now issued quarterly and a limited number of copies is available for distribution. A copy will be sent to any one who cares to apply to the Librarian.

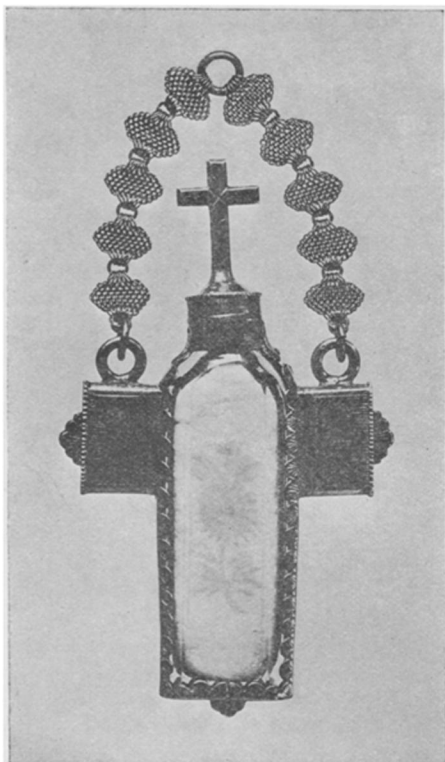
The Photograph Collection has recently been increased by about 230 views of French architecture and 300 views of New England and Virginian Colonial houses. Sixty-eight photographs of early American portraits in the Pennsylvania Academy of Arts have also been added.

The Library was used by over 1,200 readers during November and December, and the Photograph Collection by 805 students; while 3,288 photographs were lent for use outside the room. F. S.

A New Case of Jewelry

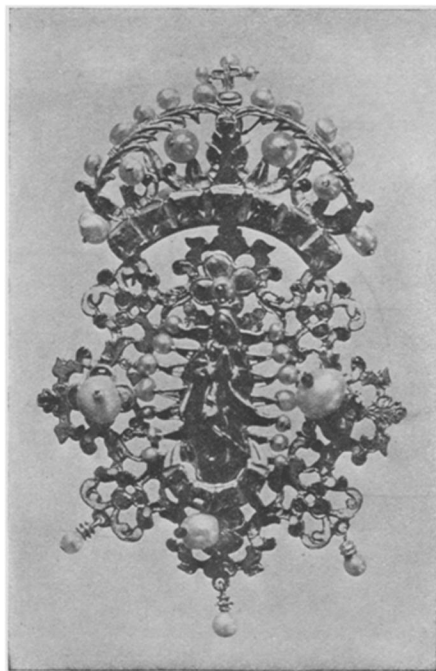
THERE has recently been placed on exhibition in the French room, in Case 45, a collection of very interesting and beautiful jewelry, watches, and enamels, which was made by the owner during many years' residence in Mexico. Little of the work seems to have been actually produced in Mexico, but a number of pieces bear French marks and some of the watches are Swiss and English.

Beside the few pieces illustrated the collection includes a parrot enamelled in red, green, and blue, and set with *cabachon* emeralds, a most attractive object; several enamelled and jewelled pendants representing Our Lady of Guadalupe, the pelican, St. Michael, and similar subjects; and one large ornament, made in two parts. The front is set with table-cut brilliants against an enamelled ground of fine, open scrolls, and the back has a similar design

*Crystal Bottle for Holy Water**Spanish*

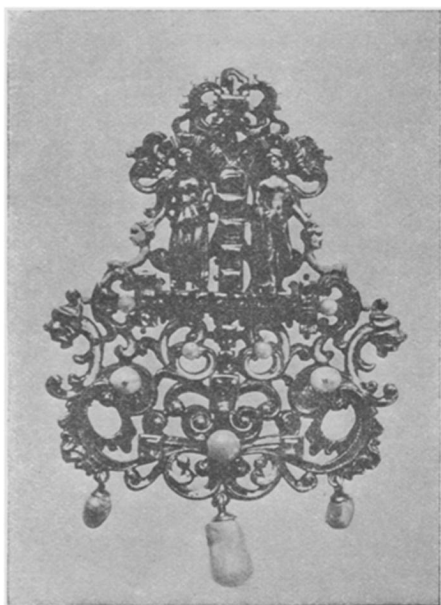
of scrolls with the round enamelled heads of the rivets in relief.

A beautiful set of rose-cut brilliants mounted in silver consists of necklace, chatelaine, bracelet clasps, ring, earrings, and pendant in the form of a dove. A number of rings, watches, enamelled and gold

*Enamelled and Jewelled Pendant
"Our Lady of Guadalupe"*

snuff boxes and match boxes represent French work of the eighteenth and early nineteenth centuries. Three pieces of historical interest are a large ring and scarf pin enamelled in dark blue with the cipher of Maximilian of Mexico in tiny brilliants, and a jewelled ornament composed of M and two C's, crowned, which is said to have been made for presentation to the maids of honor at his court.

F. V. P.

*Enamelled and Jewelled Pendant* *Sixteenth Century**Painted Enamel Reliquary**French*